[Mr. J. John Kattakayam,]

ഇതിനെയും ഞാൻ എതിർക്കുന്നു: എന്നാൽ ഈ സഭയോടുള്ള ഒരു അനാദരവായിട്ടാണ് ഞാൻ ഇതിനെ കരുതുന്നതു. മേലാലെങ്കിലും ഈ ദുശമായ ഡിമാൻറുകൾ വരാതിരിക്കുവാൻ ഈ വശത്തിരിക്കുന്നവർ ശ്രമിച്ചാൽ കൊള്ളാം.

Mr. M. Govindan: ധിക്കാരമെന്നു പറഞ്ഞതു് സഭ്യമാണോ?

Mr. J. John Kattakayam: ധാരാളം ആകാം. ഞാൻ ധിക്കാരമെന്നു പറഞ്ഞതു് അതിരുകവിഞ്ഞ പ്രവർത്തിയെന്നാണ്. അതുകൊണ്ടു് മേലാൽ ഇങ്ങിനെയുള്ള സംഗതികൾ ശ്രദ്ധിച്ചു പ്രവർത്തിക്കണം. ഞാൻ മുൻപു പറഞ്ഞതുപോലെ ക്രമേക്രമേ സപ്ലിമെൻറിഗ്രാൻറു കൊണ്ടുവരാതിരിക്കുവാൻ ശ്രമിക്കേണ്ടതു് അത്യാവശ്യമായ ഒരു കാര്യമാണ്.

Dr. M. K. Gopala Pillai: ധിക്കാരമായിട്ടല്ലാ, ബഹുമാനസൂചകമായിട്ടാണു കൊണ്ടുവന്നിട്ടുള്ളതു്.

Mr. J. John Kattakayam: സംഖ്യ ചെലവു ചെയ്തുകഴിഞ്ഞശേഷമല്ലേ ഇവിടെ കൊണ്ടുവന്നതു്?

The motion was put to vote and carried. The grant was made.

SCIENTIFIC AND MISCELLANEOUS DEPARTMENTS.

Rao Sahib Dr. N. Kunjan Pillai: Sir, I move for a grant not exceeding Rs. 3,150 under Scientific and Miscellaneous Departments. This consists of two items. One is a very paltry sum of Rs. 150 for the purchase of furniture for the office of the Government Photographer and Mechanic. The photographer applied for the purchase of a couple of almirahs which he wanted very urgently. It so happened that there were a number of spare almirahs in the office of the Curator for the Publication of Oriental Manuscripts.

Mr. M. N. Paramesvaran Pillai: May I know whether in regard to the furniture that is supplied to the various offices any stock register is maintained by Government and whether it is examined by anybody?

Rao Sahib Dr. N. Kunjan Pillai: In each office there is a stock register of furniture and it is checked by the head of the office periodically.

Mr. M. N. Paramesvaran Pillai: May I know whether the furniture supplied to any office is all kept in the office itself or whether any furniture meant for the office is being used in the residence of the officer?

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Rao Sahib Dr. N. Kunjan Pillai: I have no information about it. All the furniture should be in the office only. If any specific instance to the contrary is brought to the notice of Government, the matter will be enquired into. There is a stock register kept in each office and the Outside Audit Officer, when he goes to inspect the accounts of the office, checks the stock register and verifies the articles in the office.

From the office of the Curator for the Publication of Oriental Manuscripts, the publications were all transferred to the Government Press where a separate branch has been opened for the sale of all Government publications. The almirahs in his office became available for distribution to other offices and most of them have already been distributed to various offices. In that connection the Government Photographer was also given two almirahs. In this case only a book adjustment has to be made in regard to the cost. The amount has to be debited to the office of the Photographer and credited to the office of the Curator. Mr. Piraviperumal Pillai may ask the same question which he asked in the case of the yarn supplied to the Jail Department. For debiting a department with an item of expenditure there must be provision in the budget of that department. There is not sufficient allotment in the budget of the office of the Photographer and so this amount of Rs. 150 has to be additionally sanctioned. The cost of the two almirahs will be debited to his office and credited to the Curator's Office. The grant has therefore to be passed by the House.

The second item of Rs. 3,000 is for the purchase of some pictures for the Sri Chitralayam. Honourable members know that we have got an excellent Picture Gallery now in Trivandrum, opened at the beginning of this year. I must say that it is attracting the attention of well-known artists. The visitors to Trivandrum highly appreciate the pictures already exhibited there. We have spent so far about Rs. 11,500 on this institution. There was only a provision of Rs. 10,000 in the budget and Government sanctioned an additional allotment of Rs. 3,500, making a total of Rs. 13,500. A sum of Rs. 11,561 has been spent and out of the balance of about Rs. 2,000, Rs. 1,000 is reserved for a portrait of H. H. the Maha Raja to be placed in the Sri Chitralayam, and the balance will be required for the ordinary contingent expenses.

Mr. M. N. Paramesvaran Pillai: How many pictures are going to be purchased now?

Rao Sahib Dr. N. Kunjan Pillai: We are going to purchase two pictures of Fyzee Rahiman, a well-known artist who has won medals and certificates at various art exhibitions.

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Mr. M. N. Paramesvaran Pillai: May I know who fixed the price for these pictures?

Rao Sahib Dr. N. Kunjan Pillai: The owner fixed the price. The Superintendent of Archaeology has certified that they are really good pictures worth purchasing and that they will be a real acquisition to the Sri Chitralayam.

There is also a proposal to purchase two Pahari paintings of the 16th or the 17th century. They too were seen by the Superintendent of Archaeology.

Mr. M. N. Paramesvaran Pillai: Are they originals or are they copies?

Rao Sahib Dr. N. Kunjan Pillai: I think they are originals.

Mr. M. Govindan: What is the qualification of the Superintendent of Archaeology to enable him to determine the nature of the paintings or pictures?

Rao Sahib Dr. N. Kunjan Pillai: He is in charge of the Sri Chitralayam. Certainly he is able to distinguish good pictures from bad. The purchases are made by him, but Government also take the advice of Dr. Cousins. Dr. Cousins organised the Picture Gallery and selected the pictures that are now there. His advice has also been taken on the pictures now proposed to be purchased and he has strongly advised that they may be purchased for the prices demanded by the proprietors.

Then there is another proposal to purchase an illustrated Bhagavad Gita from Kashmir. I have not seen it myself but Dr. Cousins who was consulted has recommended that it is a publication worth having and that it will be a valuable addition to the Picture Gallery.

Mr. M. Govindan: What is the price?

Rao Sahib Dr. N. Kunjan Pillai: A sum of Rs. 2,450 is required for the two Fyzee Rahiman pictures, Rs. 700 for the two Pahari paintings and about Rs. 300 for the Bhagavad Gita. We want really more than Rs. 3,000, but Government hope that with the savings expected to be made from the allotment already sanctioned it will be possible to purchase all these pictures and the Bhagavad Gita if this supplementary grant is allowed.

Mr. K P. Nilakanta Pillai: Is there any commission for these orders?

Rao Sahib Dr. N. Kunjan Pillai: No. If there is any it will be deducted from the price.

Mr. S. Piraviperumal Pillai: Why should they not be purchased by the Sales Depot who may be allowed to take the commission?

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Mr. M. N. Paramesvaran Pillai : Sir, I am sorry I have to oppose the second part of the demand. I do so not because I do not like works of art but because of other vital and important reasons. The Rulers of Travancore have been from time immemorial lovers and patrons of art. As the result of the European tour His Highness the Maha Raja—

Mr. S. Piraviperumal Pillai : Sir, on a point of order, I want to know whether the member can reflect upon the Rulers of Travancore.

Mr. M. N Paramesvaran Pillai : I did not attempt to reflect on the conduct of any of our rulers. I only wanted to point out that as the result of the European tour, His Highness the Maha Raja has realised the great importance of a picture gallery for the State to stimulate the development and growth of art. With the best of intentions, His Highness the Maha Raja has been pleased to organise a picture gallery in Trivandrum and give it his own name. As an annexe to the Archæological Department, this picture gallery was opened early this year.

It was certainly with a view to encourage and develop indigenous art by creating and cultivating among the people a genuine and ardent taste for true art that this picture gallery was opened by His Highness the Maha Raja. But, if one happens to step into this gallery and review the specimens exhibited there, he will at once be struck with the prominent fact that the gallery is not developing on the lines on which His Highness the Maha Raja wished that it should progress. We find that in this gallery an undue preference is now shown to the eastern or the Bengal School of pictures and no proper representation is given to the Western or the Ravi Varma School of pictures. Excepting a few Ravi Varma pictures borrowed from the Kilimanoor palace we do not find other specimens or productions made by the artists belonging to this school. Has the Ravi Varma school of art become so poor ? Certainly not. In the Ravi Varma School we have got now such eminent and renowned artists like Mr. J. P. Ganguli (of Bengal), Mr. M. V. Dhurander (of Bombay), Mr. Rama Varma (of Mavelikara) Mr. K. R. Ravi Varma (of Kilimanoor), Mr. Mukundan Tampi and others. When we have got numerous valuable productions from such artists, why should this particular partiality be shown for the Bengal school of art? I am not at all condemning the Bengal school of art and painting. All that I advocate is that we want a healthy compromise of these two schools, for that, and that alone will go a great way towards the development of true art.

Mr. M. Govindan : May I know from the member whether in such a technical matter it is not desirable to depend upon the advice of a competent man?

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Mr. M. N. Paramesvaran Pillai : Sir, may I point out that there is no expert now to guide Government. It is the Superintendent of the Archæological Department who is now in charge of the picture gallery.

Rao Sahib Dr. N. Kunjan Pillai : It is Dr. Cousins.

Mr. M. N. Paramesvaran Pillai I shall come to that point. The Bengal School of art which has sprung up under the influence of the Persian or Muhammedan art is more gorgeous, decorative and highly conventional, whereas our Ravi Varma School of art which has come under the ennobling influence of the English art, which itself is the combined product of the Flemish, Spanish, Greek and Italian art, is more natural and realistic. It is the happy and harmonious union or commingling of these two schools of art that we much devoutly wish for. The Bengal school of art and painting is encouraged in India by some of the Europeans, although they themselves have a preferential liking and regard for their own school, known here as the Indo-European school or the Ravi Varma school. This may be because the Bengal school of painting is sometimes able to satisfy their curiosity ; or it may be that they want for various political reasons to perpetuate such cleavage even among the various schools of fine art, just as they foster for their own self-preservation, communal fights and bickerings. I would therefore, point out the extreme necessity for giving proper representation to the Ravi Varma school of art as well in our Picture Gallery.

As regards the purchase of pictures for enriching the gallery, I would suggest that the matter should be entrusted to a board composed of or represented by competent artists, art lovers and art critics, instead of leaving it, as it is done now, in the hands of thoroughly incompetent and inexperienced men. Under the direction and expert supervision of such a board copies of pictures and mural paintings may hereafter be arranged to be taken instead of getting such things done through raw and inexperienced draftsmen of the Archæological or Survey Department. What guarantee is there that the copies placed in our gallery of the Budhist works of art kept and preserved in the Agenta Caves in the Hyderabad State are drawn and prepared correctly to the original ? Who has certified to the correctness of these copies ?

One more suggestion I wish to give in this connection. Every time we are organising All-India exhibitions in connection with His Highness's birthday. Why not a Fine Art exhibition also be arranged to take place hereafter along with such exhibitions. And if that is done and if instead of mere paper medals and paper certificates which are now awarded, Government would only undertake to purchase good pictures and other fine productions of art for our

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gallery, I am sure artists from different parts of the globe will send up their valuable productions for exhibition ; and then it will be possible for the board that I propose, to select the best works for preservation in our gallery. State-aid and co-operation are always necessary to develop fine arts. Production of works of art is a costly affair and we cannot expect ordinary individuals to spend money and take to the profession of art. That is why in Travancore art has throughout these years found its abode only in Royal families. I trust these suggestions of mine will receive the careful and ample consideration of Government.

Rao Sahib Dr. N. Kunjan Pillai : I have nothing to say by way of reply. I am really thankful to Mr. Parameswaran Pillai for the suggestions he has thrown out. I see he is a good critic of art. I was not aware of that fact. His suggestions will be borne in mind.

The motion was then put to vote and carried.

The grant was made.

ANCHAL.

Rao Sahib Dr. N. Kunjan Pillai: Sir, I move for a grant not exceeding Rs. 420 for payment of compensation for the lands acquired for the Anchal Office at Olakettiampalam. Sir, those who have seen the place——

Mr. M. N. Parameswaran Pillai: Where is it ?

Rao Sahib Dr. N. Kunjan Pillai: It is at the junction of the Mavelikara-Alleppey and Alleppey-Kayankulam road.

Mr. P. Balakrishnan Tampi: It is on the Puthiakavu road.

Rao Sahib Dr. N. Kunjan Pillai: I see. The other is Thattarampalam. It is somewhere there. A small plot of land has been acquired and compensation has to be paid for it. There is no allotment in the budget of the Anchal Department from which the money could be diverted. So this small amount is required for the payment of compensation and I hope the House will not grudge it.

Mr. P. Balakrishnan Tampi: I support the demand. The place itself is called Olakettiyampalam and honourable members can understand the necessity of public buildings there.

The motion was put to vote and carried.

The grant was made.

The House adjourned at 4·25 P. M.

P. PARAMESVARAN PILLAI,
Secretary to the Sri Chitra State Council.

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